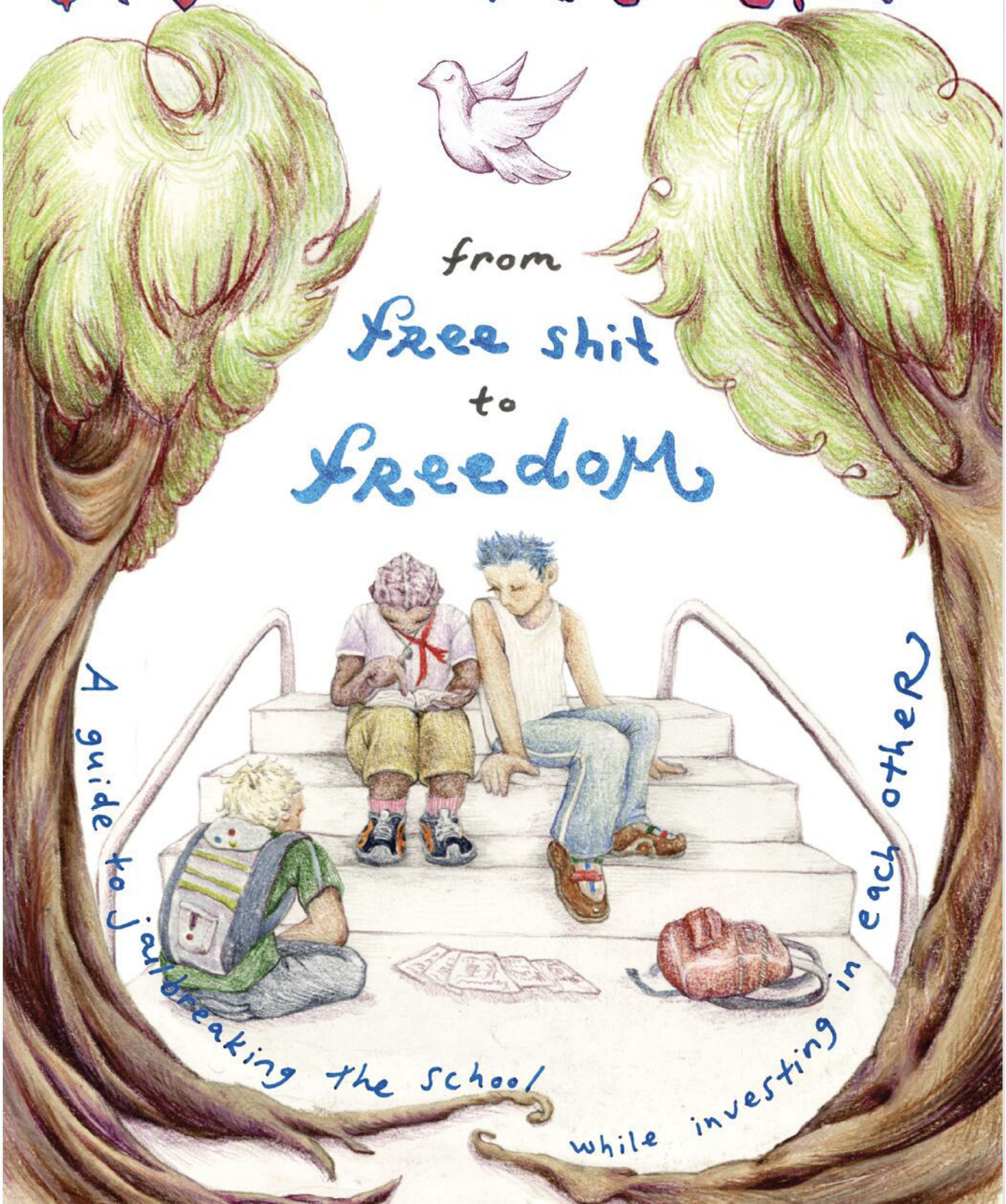
S A I C

DISORIENTATION



from

free shit

to

freedom

A guide to jailbreaking the school

while investing in each other

PEACE NOW!!
Being weird isn't enough
WE'RE WORKING ON IT
SOME OF MY BEST FRIENDS ARE
BASH THE FASH!
OUT OF THE CLOSET AND INTO THE STREET
I AM AN AGITATOR
FUCK CAPITALISM
SNOB FOR PEACE
I HAVE SEEN THE FUTURE
I do what I want
PROTECT YOUR LOCAL ABORTIONIST
JOIN THE TEEN-AGE REBELLION
TELL IT LIKE IT IS!
MILITARY SPENDING IS KILLING US
Question Authority
all power to the thinking people

THIS IS A GUIDE TO JAILBREAKING SCHOOL WHILE INVESTING IN EACH OTHER.

SAIC as a colonial institution does not care about us. It's goals are to create power structures and relationships that revolve around transaction and alienation. These goals distract and separate us from our peers, professors and staff.

You can only make art about it

Solidarity and subterfuge is the solution!

We want to provide a glimpse of the learning and fighting done by members of our community. We're about to commit an absurd amount of time, money and energy here —

Lets make it worth it together.

*"**I start with the recognition that we are at war** and that war is not simply a hot debate between the capitalist camp and the socialist camp on which economic, political, social arrangement will have hegemony in the world. It's not just the battle over turf and who has the right to utilize resources for whomever's benefit.*

***The war is also being fought over the truth.** What is the truth about human nature, about the human potential? My responsibility to myself, my neighbors, my family, and the human family is to try to tell the truth. And that ain't easy."*

- Toni Cade Bambara: 1983, interviewed by Claudia Tate.
Answering the question, "What determines your responsibility to yourself and your audience?" All bolding by Ismatu Gwendolyn.

"The art that comes from the elite triggers disassociation by design— art-making is worldmaking.

The power [the elite] wield cannot spring spontaneously from thin air; just like energy, I argue that power cannot be created nor destroyed, only transferred.

Our ruling classes benefits from us considering this world bereft, beyond saving, because it keeps us looking up, gazing at them, longing for escape— which, in turn, keeps them powerful enough to continue floating up there, aspirational, away from the worlds they destroy in the wakes of their creations.

Your attention is deeply lucrative.

Clock the positive feedback loop: they continue to create a world that blooms endlessly for them while we stand mystified, tricked into understanding the power of world-making exclusively as capital.

*In such a world, the only way to escape the horrors of capitalism **is to cause them to happen to someone else.**"*

- Ismatu Gwendolyn: 2024, " The Role Of The Artist Is To Load The Gun".

Art-making: not as a leisure activity, solely or simply an expression of self, but as the most important medium that we have to communicate.

Art-making which hides the seeds of how to be a human stitch in the tapestry again, passed for safe-keeping in the hands of our indigenous.

Art-making as a means to mobilize the weapon.

If armed struggle is the first action of finding a world beyond colonization, beyond what we can see, culture loads the gun.

The role of the artist is to load the gun.

- Ismatu Gwendolyn: 2024, “ The Role Of The Artist Is To Load The Gun”

Role of the Artist

As students in the Global North our voices are given significantly more weight on the international stage than the people who experience the brute of colonialism and imperialism day to day. **What stories do we uplift when we create and who are we ignoring?** It is our responsibility as students to reckon with our distance from direct colonial violence.

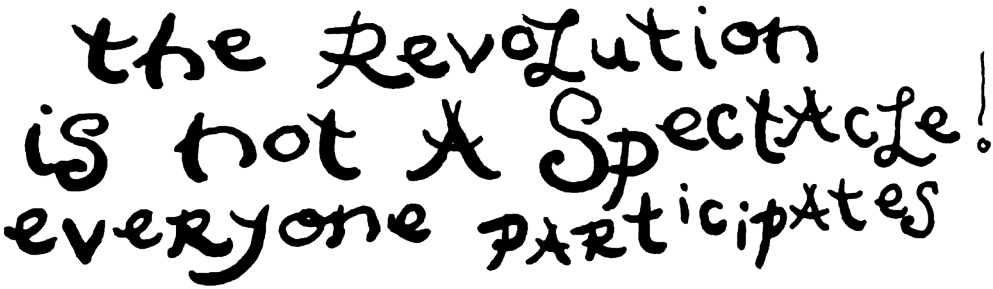
Do we want to be 'good' students so that our violently colonial institution gives us a prize and a shiny sticker? **What gives us our worth as artists?** We must take teachings from the school while recognizing there are other ways of learning. Learning from direct struggle and not just theory. Theory becomes useless if its not actively being put it into practice.

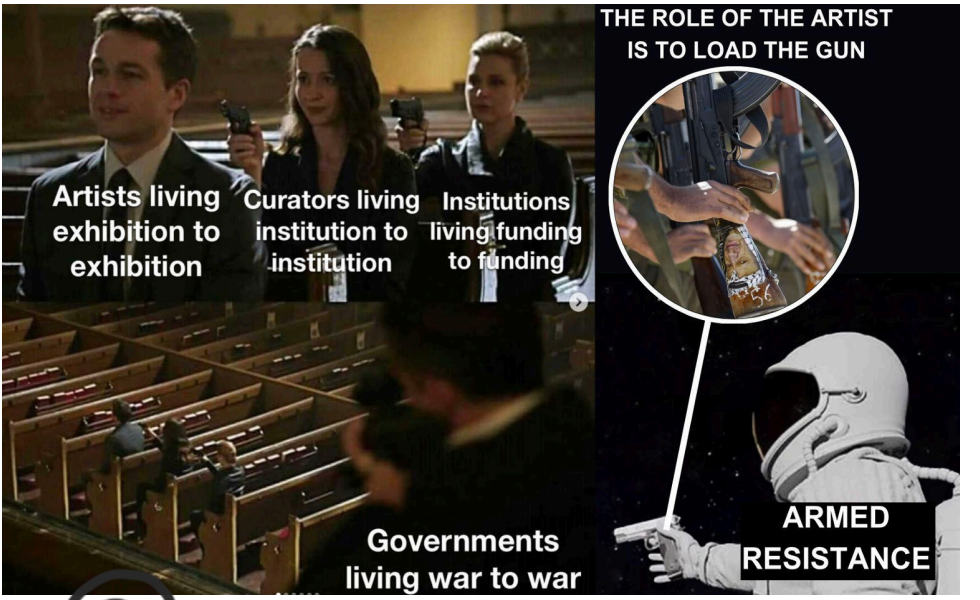
HOW DO WE INTEGRATE DECOLONIAL PRACTICES INTO OUR EVERYDAY AS ARTISTS?

Questioning the nature of art materials is a tangible first step. We are taught that our artmaking is more valuable than the people and the land. We are taught to use destructive materials in order to create. Conversations of sustainability are frequently weaponized through greenwashing to place blame on us as individuals.

Let's not distract ourselves in shame and self centeredness.

Objects have a material register (a foot print / history), and we can choose what legacies of consumption we want to be a part of. Pull from from the landfill instead of adding to it.




Artists living exhibition to exhibition
Curators living institution to institution
Institutions living funding to funding
Governments living war to war
THE ROLE OF THE ARTIST IS TO LOAD THE GUN
ARMED RESISTANCE

there are
No Spectators!!
whether they know it or not

A BRIEF HISTORY OF ORGANIZING AT SAIC

Students and workers are crucial to sparking and sustaining social change: organizing student unions, on campus protests, teach-ins, fundraising; students stand at the frontlines of raising awareness. However, the notion that this is where student involvement stops in the revolution is a myth!

The anti-finance bill protests in Kenya, the Non-cooperative movement in Bangladesh, and the global encampment movement for Palestine all happened within the last year alone. More than testing the waters or rocking the boat. Students have fucked the boat up throughout history: chasing out government leaders, firing administrators, flooding prisons, introducing legislature, resisting police, reporting current events, occupying buildings, hopping turnstiles, boycotting—taking risks.

Colleges co-opt student activism as a product of their institution's excellence, while simultaneously restricting access to collective knowledge and usable tools, undercutting resistance.

What actually is SAIC's history of student organizing? And how can we get involved today?

Dread Scott and The Right to Antipatriotism

Dread Scott is a Black artist raised in Hyde Park, Chicago, now based out of Brooklyn. In 1989, Scott became the center of controversy for his work *What is the Proper Way to Display a U.S. Flag* while an undergraduate student at SAIC.

Described below from Dread Scott's website:

The installation is comprised of: a photomontage (consists of pictures of South Korean students burning US flags holding signs saying 'Yankee go home son of bitch' and flag draped coffins in a troop transport; text printed on the photomontage reads "What is the Proper Way to Display a U.S. Flag?"), books (originally with blank pages) on a shelf, ink pens, a 3'x5' American flag on the ground and an active audience. The audience was encouraged to write responses to the question "What is the Proper Way to Display a U.S. Flag?" As they did so, they had the opportunity to stand on the flag as they wrote their response. When this work has been displayed, thousands

of people filled hundreds of pages with responses. Many many of those stood on the flag as they added their comments to the work.

Scott's work triggered an intense response from the public, students, and administration. Death and bomb threats were called, the show containing Scott's work closed early and public access to campus was limited. A group of protestors condemning the work came to the school, and a larger group of counter-protestors, mostly SAIC students, defended it. Scott defended his work in a letter in FNews , noting that "[F]rankly, if black people had not been willing to offend and anger people, we would still be chattel slaves."

The work elicited criticism from politicians. George Bush called the work "disgraceful" and the senate voted to outlaw displaying the American flag on the floor in response to the exhibition. In 1990, Scott was part of a Supreme Court case, United States v. Eichman, which served as a follow up case to the 1989 Texas v. Johnson case around a flag burning carried out by Gregory Lee Johnson during a protest at the 1984 Republican National Convention. Johnson was arrested due to a Texas statute that criminalized the desecration of the US flag; however, the Supreme Court later ruled that Johnson was protected under the 1st amendment. This ruling challenged Congress's Flag Protection Act triggered by Dread Scott. United States v. Eichman contested the constitutionality of this law, and through the ruling, a person's First Amendment right was upheld.

Radical art history has occurred at SAIC. Scott (as an undergraduate!) defended his right to create art that criticized knee-jerk patriotism and blindness to the symbolic destruction apparent in the American flag.

SAIC and Divestment Campaigns

The official AIC Divestment Policy, adopted in 2013, contends that the AIC's role is to educate apolitically without intervention: "The Art Institute maintains a strong presumption against divestment for social, moral, or political reasons". Accordingly, "AIC abstains from 'tak[ing] positions on such matters,' asserting that they should 'remain silent so that individual staff, faculty, and students may engage in open discussion and debate without concern that the institution favors one view over another."

AIC claims that if it divested capital from ethically dubious companies, it would infringe upon free speech. *The implicit message is that refusing to divest is a neutral position versus a politically charged one.*

Divestment campaigns have been around at SAIC since the 1980s, with a protest at the AIC steps calling for divestment from South Africa. 2014 brought a push for divestment from fossil fuel companies. Following student unrest, including a Go Fossil Free petition started by Francesca Dana, former president Elissa Tenny announced in 2019, that as of Jan. 1, 2020, "SAIC will be 100 percent carbon neutral." Looking back in 2024, it's obvious what a lie that is. How can this institution claim "carbon neutrality", or boast of sustainability while it enables Israel to drop more than 70,000 tons of bombs on Gaza (see section on Crown family, page 10). What is the environmental impact of desecration?

On November 2, 2023 a new divestment campaign from the Crown Family's blood money and war profiteering was released. Admin has yet to respond or give serious consideration to the demands– their disregard fuelling recent protests and escalations on SAIC's campus calling for a free Palestine.

Recent actions for a free Palestine at SAIC

In the Spring of 2024, SAIC's Students for Palestinian Liberation organized demonstrations attended by campus community members throughout the winter and spring months. The largest and most coordinated of these protests was a walkout in late April 2024 planned in collaboration with students at Columbia and Roosevelt. The marchers blockaded Michigan Avenue and ended with a rally at Millennium Park.

On May 4 2024, an autonomous encampment was staged in the AIC's North Garden demanding divestment from the Crown Family and the disclosure of school finances. The Gaza Solidarity encampment's brief hold on the grounds of the AIC was significant because it called on not just the university to divest, but also directly exposed cultural institutions and museums as divestment targets.

We must look and act beyond our institutions. We have everything we need in each other, and there is no better time than today to take action.

Student Groups to check out!

SAIC SPL (Students for Palestinian Liberation) @saic_spl

SAIC JVP (Jewish Voice for Peace) @jvpsaic

BLK @ SAIC @blksaic

Indigenous Student Associaton @isa_saic

SAIC Arab Culture Club @saic_acc

South Asian Student Association @sasa_saic

Sources

Divestment, Part 2: A “Neutral” Policy, Dustin Lo (Fnews)

What is the Proper Way to Display a US Flag?, Dread Scott (dreadscott.net)

SAIC IS COMPLICIT IN GENOCIDE

The Crown family is one of SAIC's biggest donors, their most recent gift being $2 million. Their wealth is directly derived from their 10% ownership stake in General Dynamics (GD) which is the world's sixth largest weapons contractor. GD manufactures bombs and ammunition used in Israel's ongoing genocide and displacement of Palestinians, and all of Israel's escalations and expansions in Lebanon, Yemen, and Syria.

The Crown family has a number of honors at AIC:

- Appointment of Steven Crown to the board of trustees
- Naming of the Henry Crown Gallery
- Naming of the Crown Family Education Center
- The Crown professorship at SAIC.

Our school cannot claim to be on the forefront of social change while they gladly accept money made from bombs dropped on Gaza. Our demands:

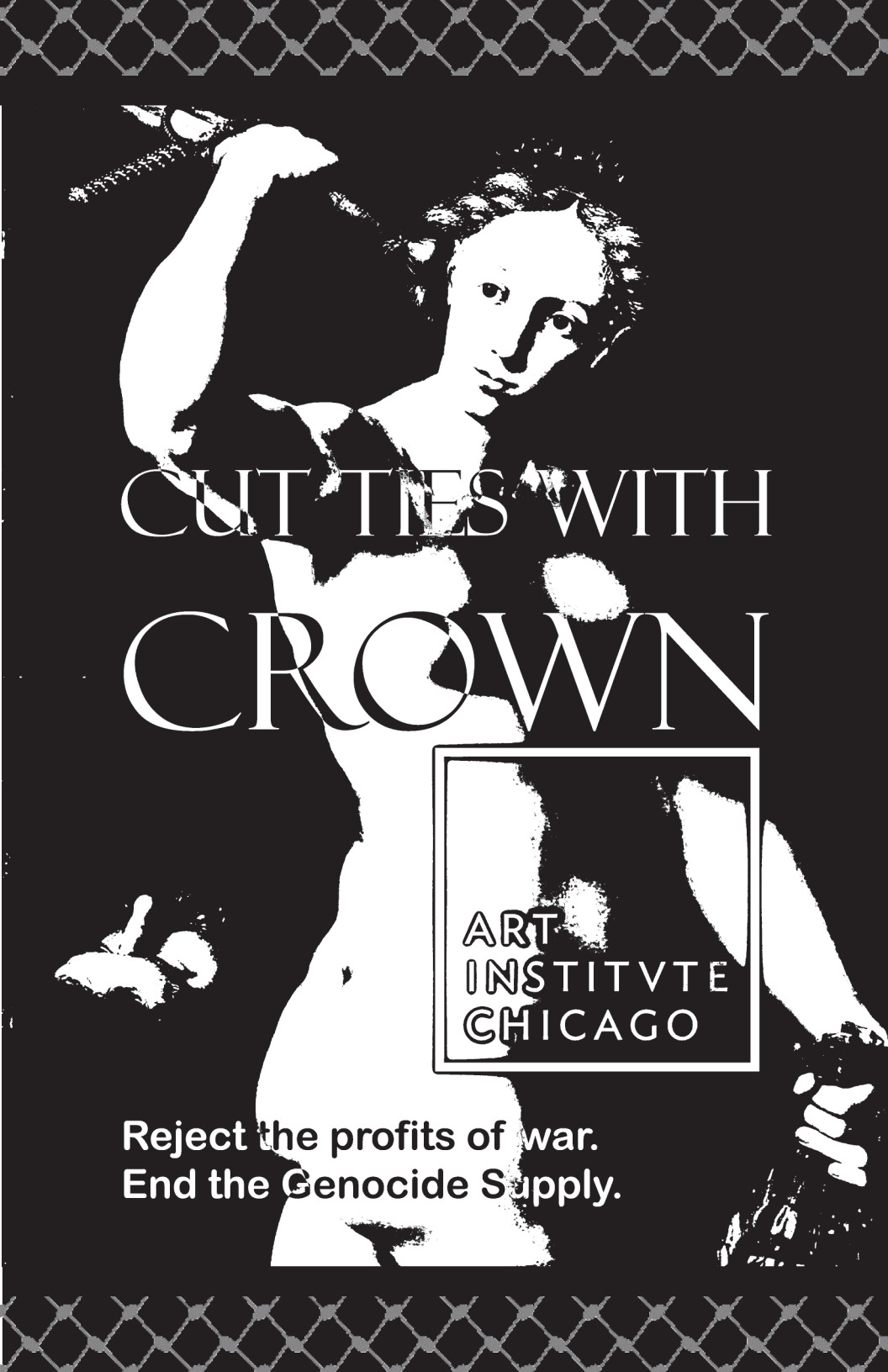
As SAIC students, staff, and faculty, we call for:

Full divestment from all weapons manufactures & a commitment to refuse all future donations from the Crown Family

Full financial transparency of University funding & investments that is publicly accessible and disseminated to all students, staff, and faculty on a quarterly basis.

The creation of a student & faculty committee with designated funding and compensation for the development of annual anti-oppressive, anti-militarist, and anti-imperialist school-wide programing that centers Black, Brown, & Indigenous voices at all levels

We refuse to allow art to be used to invisiblize war, genocide, and imperialism.


CUT TIES WITH
CROWN
ART
INSTITVTE
CHICAGO
Reject the profits of war.
End the Genocide Supply.

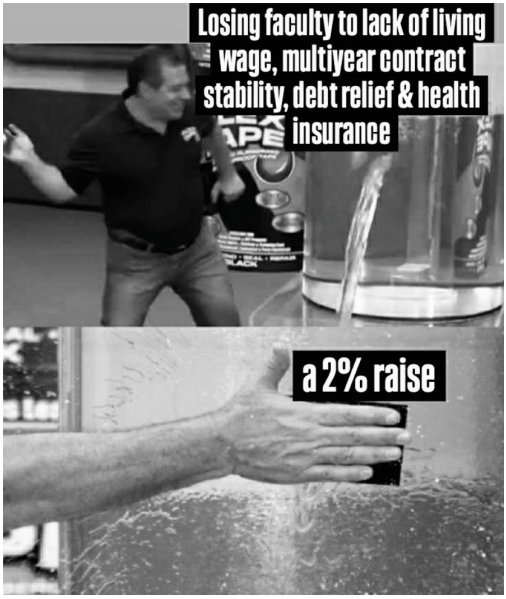
AICWU

In January 2022, staff at the Art Institute of Chicago (museum & school) voted to unionize, operating as part of the American Federation of State, County, and Municipal Employees (AFSCME). AICWU is made up of 3 bargaining units: Staff at the AIC and Staff at SAIC both have contacts in place, but the third branch made up of non-tenure track faculty are still locked in a **16 month fight** for negotiation of their **first contract.**

THIS IS ABSOLUTELY INSANE!

80% of SAIC classes are taught by non-tenure track faculty. Most of which are Lecturers employed for 15 weeks at a time with no method of knowing if they'll teach again.

497 NTT faculty compete for only 7 promotion spots per year, and only 7 spots for access to health insurance coverage.



At the bargaining table, what administrators currently consider a "meaningful" response to AICWU'S demand for dignity and stability breaks down to a $3.87-$6/week raise.

Last year NTT faculty earned a 1% raise, this dwarfed by cost of living increase and inflation; SAIC admin's proposal amounts to a pay cut.

It is shameful that every few weeks SAIC flies out a lawyer to fight against a fair contract. They ensure that the majority who tread the poverty line to teach here are barely eligible for student loan forgiveness, and ineligible for health insurance.

WHAT DO WE AS STUDENTS INTERNALIZE WHEN EDUCATION WORK IS DEVALUED IN SUCH A WAY?

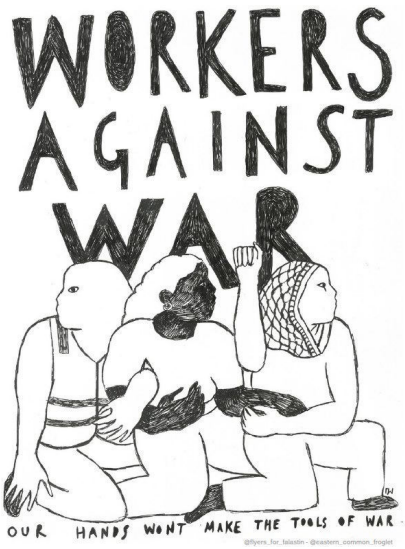
We as students take out loans seeking stable mentorship and guidance to launch our own careers and aspirations, and many of us will look to work for SAIC after graduation.

Teaching here is not a stepping stone job while there is no path to development or future security!

We refuse to graduate into a work landscape that is destabilized and degraded by our own school.

Public consensus and transparency is crucial to the next step of strike fundraising. The contract is only as good as our collective strength: **Students and Workers unite!**

Visit the AICWU Website and follow @AIC_WU for updates and opportunities to show out!



ARTISTS AND GENTRIFICATION

What is gentrification?

Gentrification is the process by which property developers, government entities, and dominant classes restructure neighborhoods, often under the premise of "revitalization" that attracts higher income residents and displaces longtime, lower income residents. Gentrification is vital to upholding capitalist, white supremacist structures that are foundational to this country.

Gentrification is an extension of settler-colonialism. Settler-colonialism is when a group of people with power invade and occupy a territory, forcefully displacing the population previously there and replacing it with their own.

Redlining is one of many tactics employed in the forceful displacement of gentrification. Municipal planners in the United States first used redlining in the 1930s. Policymakers mapped red lines around Black and Brown communities, designating them as "risky" to investments, limiting their access to financing in the form of mortgages for purchase, loans for improvements, and access to tax dollars for infrastructure maintenance. Today, redlining policies exacerbate racial wealth and housing disparities in through a variety of processes and policies including: racial steering; obstruction of Black residents into suburban neighborhoods; calculated, exclusionary zoning; and other related housing policies and procedures around mortgage lending and housing investment. For developers, policy-makers, and white stakeholders, redlining plays a significant role in predetermining demographics of neighborhoods.

Through gentrification and redlining, wealthier, and often whiter, residents who are attracted to the character and new amenities of the neighborhood, and are able to afford higher rents, mortgages, and taxes, move in. Property owners displace lower income, predominantly Black and Brown communities with the conversion of multi-family units into single, pricier homes and condos. Developers price out longtime community-owned businesses and rent to larger corporations and trendy, profit-seeking companies.

Community and cultural establishments are destroyed and transformed into more expensive housing, as decision makers seek profit over community. The demographic of the neighborhood shifts, and outside developers prioritize attracting the business of higher income residents. The overall cost of living increases, resulting in longtime residents being priced out and forced to move-- notably further from ethnic enclaves, historic and mutually supportive community structures, and life-sustaining resources. **In all of these instances, those in power expel the existing residents of an area to uphold the capitalist and white supremacist structures that keep them in power.**

What role do we play in this?

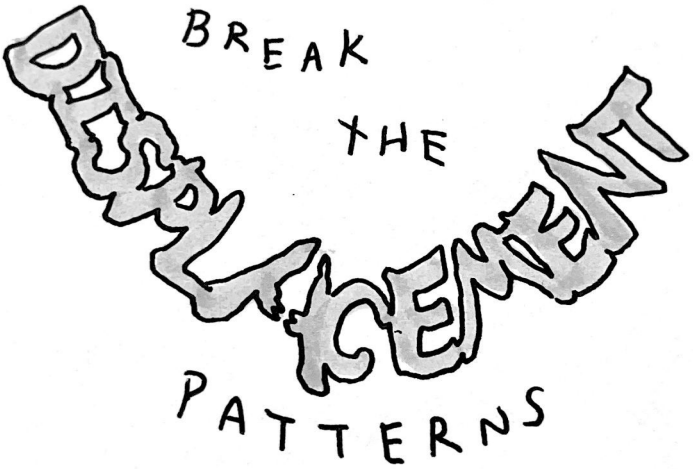
Artists may not be the main cause of gentrification, but they are often a part of the first wave. It's not easy making money as an artist—artists new to the city face many of the same problems that residents of historically underserved communities do— housing is expensive and we are most often undercompensated for our labor.

Both artists and those with systematic deprivation to wealth end up in neighborhoods with cheap rent. For example, Humboldt Park and Logan Square are two neighborhoods with strong Puerto Rican populations. Due to gentrification, and specifically with the increase of artists and targeted development in the areas (consider the 606 elevated trail in Humboldt Park, built in 2013), the existing Puerto Rican communities have been decreasing in size. The presence of artists who attract other artists--who are seen as a more desirable and profitable class--is a prelude to the luxury condos. Businesses seeking to profit from artists and adjacent yuppies open up minimalist cafes, eclectic boutiques, dispensaries, and "New American" restaurants with the intention of serving a population with more money, and not the historical residents of the area. What was once an ethnic enclave for Puerto Ricans who migrated (due to social and political issues stemming from a long history of European and American colonization) has been refashioned into a playground for the upper middle class. Increasing rent then pushes lower income artists to move somewhere cheaper, likely a neighborhood in an earlier stage of gentrification, continuing and strengthening the cycle. In these situations, it is only people with economic power who win.

What can we do about it?

As artists and students at SAIC, it may seem like there is no choice but to move into a neighborhood with rent we can afford due to its stage in the process of gentrification. Rent is expensive and we need to survive, right? Well, whatever slim choices we feel like we have, especially for the students with white privilege moving in from outside the city, the communities we are displacing have even fewer options. We must recognize our privilege as artists within an institution, the privilege to pack up and move at will. We must be mindful of how we take up space when entering a new place.

You deserve a safe home. So does everyone else. It is possible for us to meet our needs without depriving others.



Many of us at this school will still end up in gentrifying neighborhoods. That does not mean we have to participate in the cycle of gentrification, though. On the contrary, moving into a space with an existing strong community structure is an opportunity to listen and to get involved in the struggle of longtime tenants being affected by gentrification and other extensions of colonialism. An entry point can be understanding the history and context of the neighborhood, talking to your neighbors and community members and forming relationships can help build trust and solidarity.

Consider: Who are our neighbors, what are their needs, and how are these needs not being met? What can we do to help, even if it is not easy for us?

OTHER WAYS TO ENGAGE IN THE COMMUNITY AROUND YOU:

Join your local tenants union

check out chicagotenants.org!

Get involved in local mutual aid

Connect with local mutual aid groups! Joining these collectives and sharing your time, resources, and money are great ways to materially show up for your community. Be intentional with where your time and money are going.

Consider the ways that art impacts communities

When so much of the art world is based around gallery work and networking, it is important to think about our role in this system. Galleries and public art can be liberatory but can also be exploitative and increase the property value (and rent) in a neighborhood. This practice of art-washing (disguising gentrification as art) is highly prevalent in Chicago, especially with the easy exploitation of the vibrant mural culture and public art projects throughout the city. We must consider how we can collaborate and create art that is for the people and by the people. We must make sure our values and hearts are at the forefront of our art-making practices, instead of our career goals.

RECOMMENDED READING:

The Making And Unmaking Of Mexican Chicago by Mike Amezcua (Borderless Magazine)

An Artists' Guide to Not Being Complicit with Gentrification by Heather M. O'Brien, Chrsitina Sanchez, Juarez, and Betty Marin (Hyperallergic)

The Ghosts of Housing Discrimination Reach Beyond Redlining by Emily Peiffer (Urban Institute)

THERE IS FRICTION IN DIVING INTO A STRUGGLE THAT DOES NOT SEEM TO BE OUR OWN, BUT WE OWE IT TO EACH OTHER TO FIGHT FOR THE NEEDS OF OUR COMMUNITIES.

RESOURCES OUTSIDE OF SAIC

As artists (and for some, new artists in Chicago), it's important to be aware of the communities and projects that already exist here, both for your own knowledge and to work in communit and solidarity. We've compiled a list of resources that serve the people, including placs to get art supplies as well as daily needs for cheap/free, places to interact with your peer's artwork as well as show your own, and community spaces for whatever interests you may have. Don't be a stranger! Hope to see you around!

No Nation Art Lab

Performance, action, organizing, gatheirng space

South Side Community Arts

Oldest African American Arts center in the nation
Education and exhibition space

Chicago Art Department

An artist-run community art space that provides accessible opportunities for artists. Exhibitions and Programs rooted in justice.

Arts of Life

Artist-run studio and gallery space centering artists with disabilities

FortuneHouse

Multidisciplinary art, event, and exhibition space

Lumpen Radio

Nonprofit radio on a variety of topics

Chicago Film Society

Preserves and archives films and artifacts
Sells parts and equipment
Screenings and projection work

The Visualist

Website with daily announcements of gallery openings, screenings, etc.

Quimby's Bookstore

Bookstore specializig in selling DIY/self published zines, books, and comics

Pilsen Community Books

Radical book store located in Pilsen
Chicago's only employee-owned and operated independent bookstore

The Wasteshed

Store for affordable used art supplies and goodies, all sliding scale.
Accepts donations on certain days
Frequent volunteer afternoons where you can earn store credit

Chicago Tool Library

Huge collection of tools
Low cost/pay what you can memberships

Chicago Mutual Aid Groups Resource

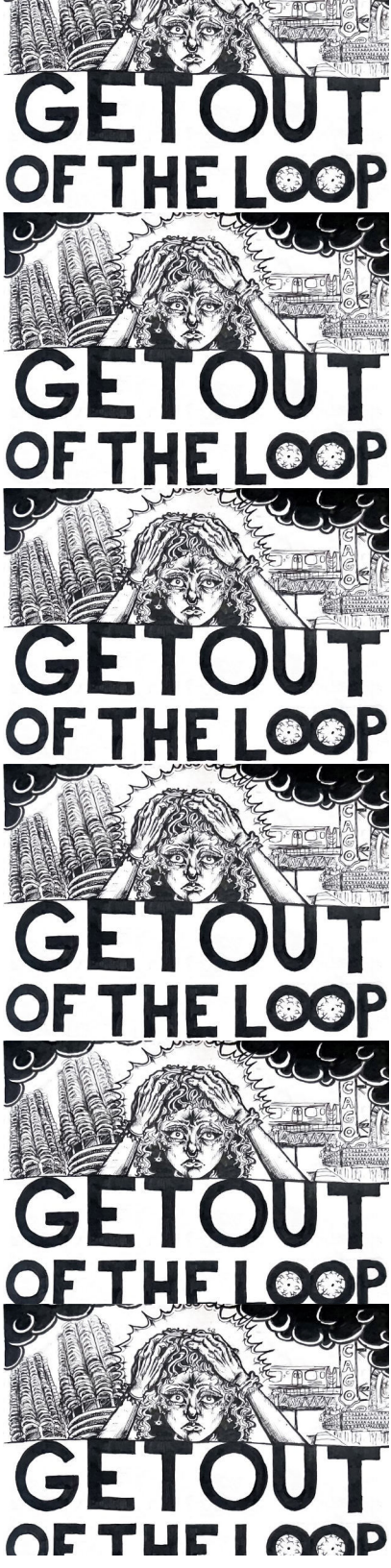
A guide/article listing essential mutual aid groups in Chicago

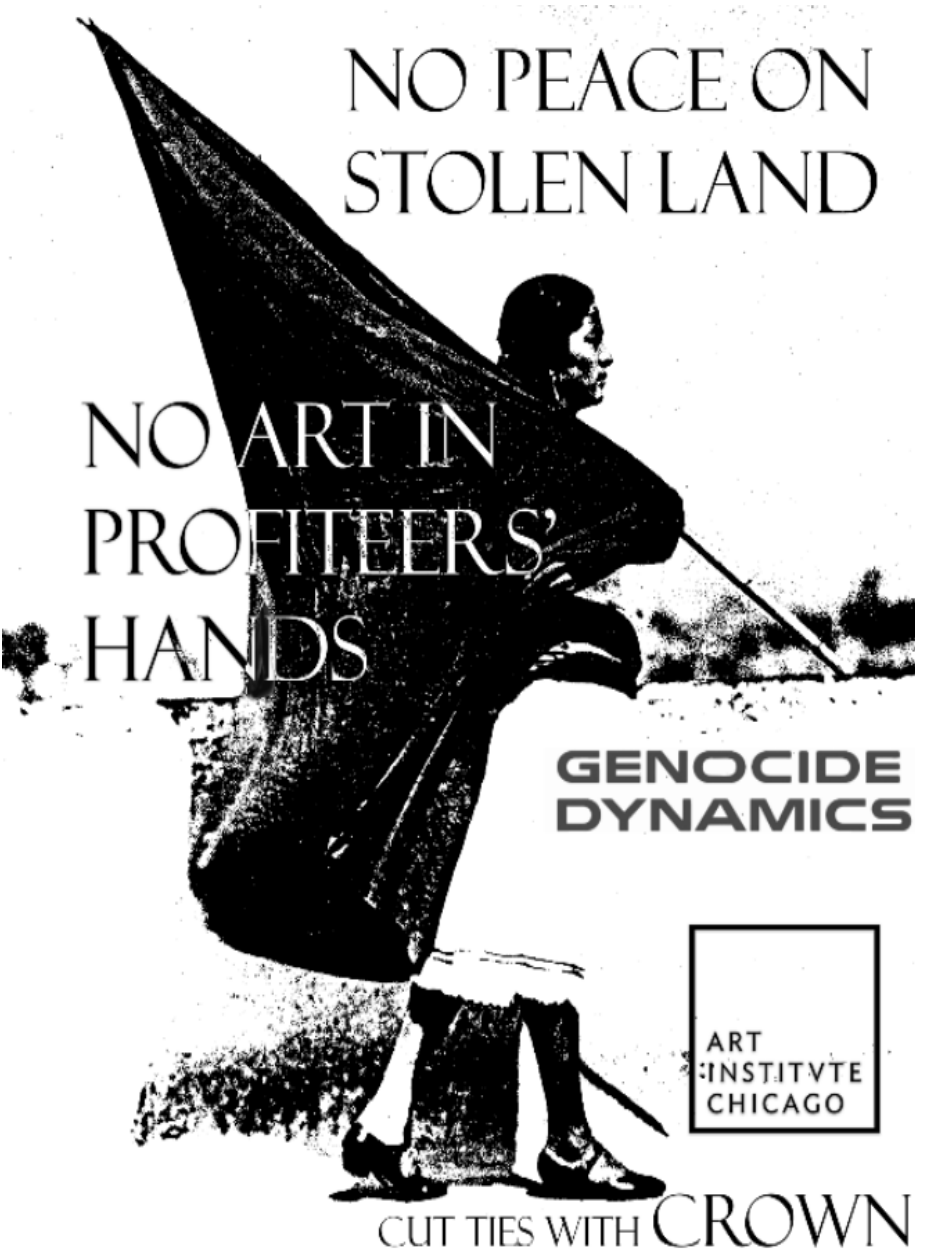
Neighborhood Resource Directory

Contains listings of services available to Chicago families for health care, nutrition, social services, eduction, seniore services, and employment Organized geographically by Chicago's
77 Community Areas

Chicago Food Bank

Chicago-focused map to view hours, locations and information for all Cook County and Chicago food pantries, meal programs,




NO PEACE ON
STOLEN LAND
NO ART IN
PROFITEERS'
HANDS
GENOCIDE
DYNAMICS
ART
INSTITVTE
CHICAGO
CUT TIES WITH CROWN

Free Stuff

SAIC FREE - SOURCES

SAIC 280 Wood and Metal Shop

The wood and metal shops are an incredible resource! Get into these shops and learn! Seriously, make use of rare school facilities while you are here. Don't be scared to ask for help—people want to help you!

Surplus: Free materials
280 Building, room 128- Monday + Wednesday: 3:00–4:00 p.m
Sharp Building, room 312 - Open during shop hours

Keep an eye out for leftover catering!
Frequent events with catering at first floor of of Sharp building, room 327 Sharp, and Maclean ballroom

SAIC "Spoonful" Food Pantry
SAIC Spoonful Pantry is available to current SAIC students who are experiencing difficulty accessing food because of a financial emergency or ongoing constraints

Dear Student...

Here are two excerpts of letters from Yoko Ono and Kerry James Marshall written to young artists from a 2005 publication by Art on Paper:

"To A Young Artist, You could be 18, 30 or 50, you are young to have decided to be an artist at this time in your life. First let me congratulate you on your choice. From here on, you enter the endless magic life of being an artist.

The world is your oyster: It will provide you with unlimited material for your art. Look at it again from that point of view. Suddenly the world is a different place, so interesting, so beautiful, and so mysterious. Have fun with it. Share your fun with us."
-Yoko Ono

"Art schools are sort of like Crack dens. While inside, the environment feels cozy, everything there seems remarkable because you're all smoking from the same pipe. In the heady, hazy fog of dialogue and critique, the smallest achievements are amplified. You begin to believe that things you make or do have value simply because you made or did them. Your friends are all supportive, they like your stuff. "It is all very interesting, a nice piece." Be wary of this incessant chatter. In the sober world, the world outside, nobody really cares...

Recognizing the delusions is the first step toward recovery, and, more likely than not, a successful career as an artist.

Nobody with an undersized ego gets into this game. Everything is not OK!
Always choose subjects that matter to you.
The opponent is subjectivity.

Artists are not magicians or shamans, prophets or seers. We make stuff, and the devices we use to "transfigure the commonplace" are recognizable. Isolate, re-contextualize, shift scale, shift material, invert, etc. The special status of art has more to do with its relationship to power and money than with any inherent attribute."

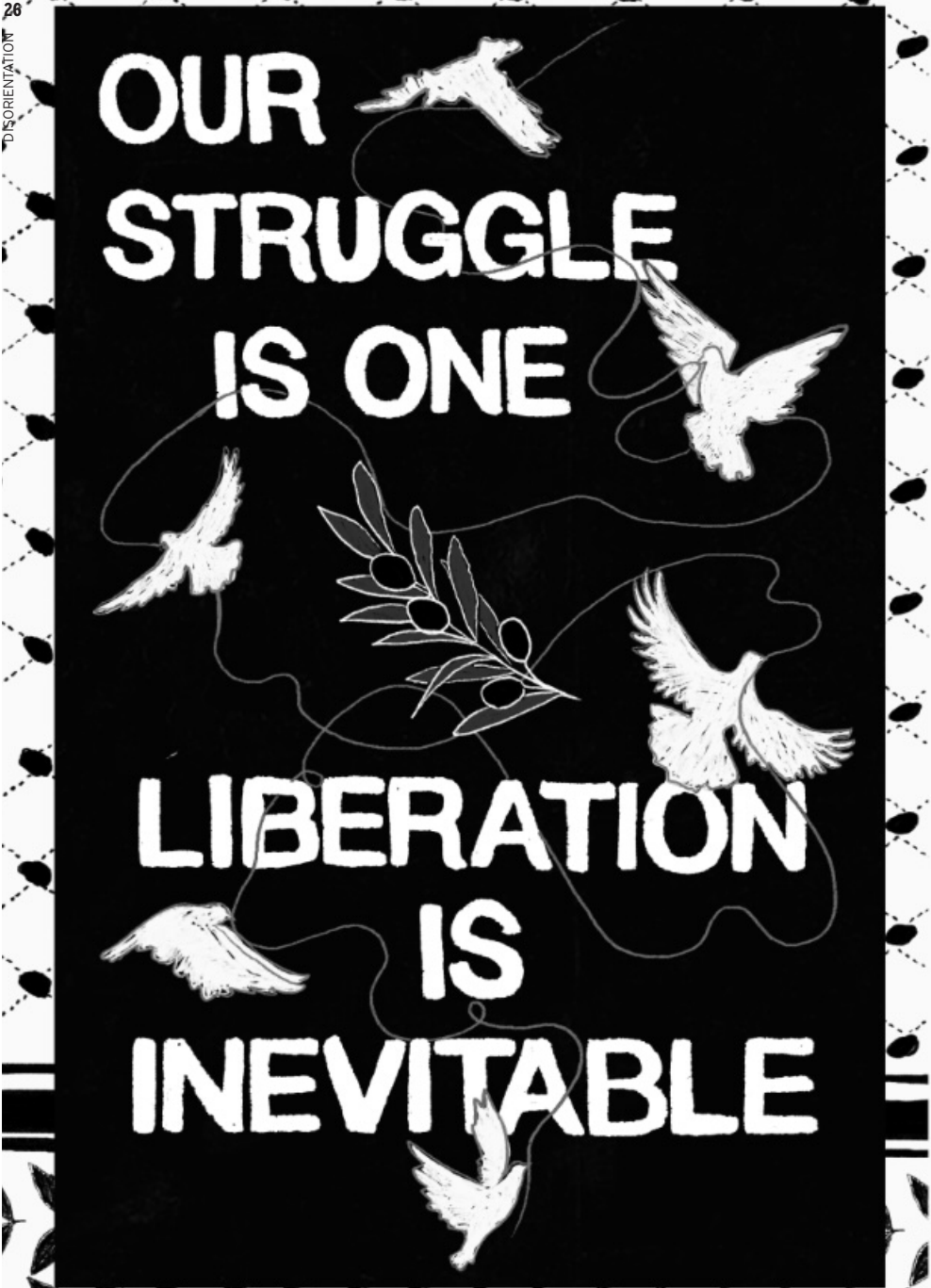
- Kerry James Marshall

I chose these two excerpts for you, you newly fresh student at the School of the Art Institute of Chicago, because I feel they encapsulate my pendulum-swinging feelings of being an artist myself and an art student in my senior year. Last night I slept for barely 2 hours next to someone I love and who loves me, because I was so in my head about my artwork and my life choices at art school. I even woke up my lover sleeping next to me and bothered them for hours, squirming in their arms with self-doubt, just losing my mind over myself. I was upset that what I am doing in the studio is nothing, that what I am writing is nothing, that I am nothing. But this morning, after no more sleep and sitting in an empty classroom after an 8:30 am lecture in Maclean, I am thinking that maybe I must be doing something good if I care this much about it. I think right now, no matter how my peers may or may not celebrate my small accomplishments, or what my professors might say to me, the only judge of how I'm doing is how much I care about it.

The first piece of advice I give to any person starting art school is that you get what you put into it. SAIC is a place where it feels like there is no system of accountability. Accountability to yourself. Accountability for an institution's behavior. Accountability from peer to peer. You have to create your own systems of accountability within yourself, within your friends, and against this institution to make it work for you.

The second piece of advice I give to any new SAIC student is to get the fuck out of the loop and out of SAIC. You cannot be a "socially engaged artist" (as much as SAIC will push it on you) if your whole life is situated in an institution. The institution cannot be a social body. It cannot be a body. We must kill its attempts to be a body. A school is a business, a school is a money laundering scheme, and a school is a product we are asked to consume. A school is not a body. We are bodies. We have papercuts and we have bad days and we have sex and we need to eat. Get out of SAIC and get into your friend's homes. Make spaces of growth and comfort for yourself and your community. Find places in Chicago that are artist-run, people-run, community-run, and doing amazing work. Many of these places have the living bodies of former SAIC students breathing life into new places. Go to those places and make friends. Go to those places and see how other people are doing it. And then try to do it yourself.

Sincerely,
an anonymous
Art student


OUR
STRUGGLE
IS ONE
LIBERATION
IS
INEVITABLE

Things You Can't Miss

The State of Environmental Activism in France
Pilsen Community Books, 1102 W 18th St
Sunday December 1st, 2024 @ 5:00PM - 6:00PM

Book Packing with Midwest Books to Prisoners
The Orphanage, 641 W 31st St
every Wednesday 4-8pm, Saturday 12-5pm
see @midwestbooks2p on Instagram

School as a Function of Empire
SITE Gallery Show, 280 South Columbus Drive, runs 10/30-12/4
see @curatorsundercensorship

People to follow

@carenotcops

@chicagoartistsagainstgenocide

@uspcn

@midwest4liberation

Mutual Aid

Raneen

Raneen is a 19 year old from Gaza, currently displaced in Khan Younis with his mother and two siblings.

@pansycollective

DIY trans-led benefit collective. Raising funds for people in Appalachia displaced by Hurricane Helene

@chicommunity jailsupport

Volunteer aid and support network for those recently released from Cook County Jail

WITH LOVE, REDISTRIBUTE YOUR WEALTH <3

What questions do you have?
What's sticking with you?
What will you bring up with friends later?

Notes

PDF to read online, print
and distribute as you wish

This guide is not exhaustive, but we hope it can serve as a starting point for you to think critically, ask questions, play, connect, and scheme.
with love and solidarity,
SAIC disorientation crew <3
we want to hear from you! *send notes/questions to seed2sprout@proton.me*

1:04
Reels
School just started, and my peers are already calling for an intifada.
219
7

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